

Student's model shows possible design for a Hasidic Jewish study center. The architecture project for students involved an in-depth study of a religion, followed by the design of a useful environment.

ground information, reviewed the drawings on the walls and then the model.

In the old days, when everyone had the same problem, jurors were able to evaluate and compare different solutions to the same problem. But in this instance, each of the students had selected a different religion and therefore his/her expression was widely divergent from any other student.

One of our first impressions was of the extreme depth of study into the background of the ancient religions and how this information had been conveyed in an architectural expression that could be utilized by those people today.

A recurring aspect in a number of studies was the ceremony of movement from the exterior of the sanctuary to the interior. Garden walls, colonnades ascending and descending ramps of the various projects captured the spirit of the ceremony of movement, the sacred places of altars and enclosures.

Some of the expressions were on the cutting edge of contemporary architecture. Some appeared to have grown out of the earth and would, if constructed, appear to be thousands of years old.

It was an interesting, informative and exciting experience for us. We had the feeling that these projects had enough depth and presentational quality that they should be put on public exhibit within the city. Stanley Hallet, the professor who made the assignment and worked with the students, said they are looking for an exhibition space to present them.

We look forward to its public display and recommend it to any interested person.

An interesting experience in student architecture

By Joseph Linton and Wayne Bingham

■ Joseph Linton and Wayne Bingham are architects and partners in Salt Lake City. They welcome other viewpoints.

We had a very interesting opportunity last week when we were invited to review student work at the University of Utah.

When we were architectural students years ago, the class was generally given one problem: a specific site with a specific criteria. At the end of the design period each person was responsible for presenting his project to a group of faculty members, called a jury. The presentation was made by the student, who answered

questions about function, aesthetics, circulation and all the other criteria that brought him to his particular solution. The experience was always full of fright and terror, followed by relief after the jurying was over and the grades given out.

Our experience could not have been more different this past week. The class was first assigned a religion to study. It could not be the religion they practiced. Selections were made from Unitarianism, Taoism, Hasedum Judaism, Zoroastrianism, Anasazi Indian, Norwegian Lutherans, Mogul Islamic, Huichols, Judaism and Hinduism. They examined in depth the religious meanings, temples, structures, altars, uses of water, materials and other devices which led to the traditional expres-

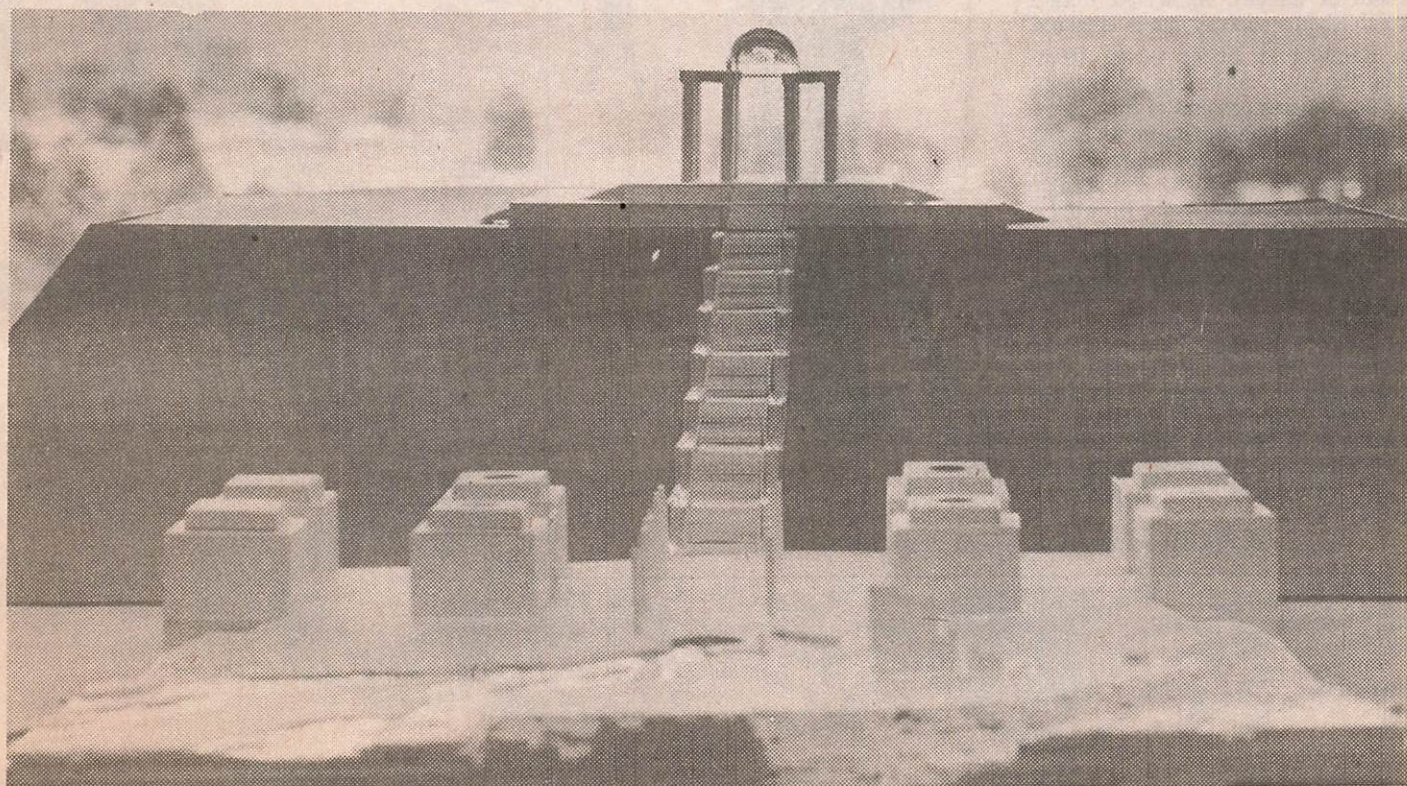
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sion of the architecture in history.

Next, they were assigned to design an environment for present day needs which would satisfy the religious criteria of that religion.

Instead of each individual presenting his or her project in front of a jury as we had done, all of the projects were displayed in the Bailey Exhibition Hall of the Art and Architecture Building. Each student stood by his or her project. Several drawings were hung on the walls, and typically a model of the final presentation was placed on a stand on the floor. We went from one student to another, and listened to their back-

Another design by a U. student was for this Zoroastrianism temple complex.



HUCK FINN TURNS 100

Mark Twain turned a boy's story into an American classic

By Jerry Johnston

Deseret News staff writer

A CARTOON WAS GOING around the office not long ago. It was a drawing of Mark Twain at his writing desk, an indecisive look on his face. Thought balloons over his head showed him weighing his options:

"Strawberry Finn? Boysenberry Finn? Raspberry Finn? Gooseberry Finn?"

A timely bit of humor.

This spring, Huck Finn's 100 years old. The book that James Thurber said he'd like to read once a week forever, that H.L. Menchen called "Probably the most stupendous discovery of my whole life" and Ernest Hemingway touted as the fountain of modern American fiction, was published a century ago in England.

In England. A fitting bit of irony. Twain, the most American of authors, spent an amazing amount of time there; Hannibal Yankee in Queen Victoria's court. Authors aim for universality. Twain achieved it, as a writer and as an international celebrity. At the time of his death in 1910, the man's white "Southern gentleman" suit, unruly hair and nickel cigar were his trademarks throughout the world.

Now, seven decades later, his trademark is the incredible number of recognizable titles he produced: "Tom Sawyer," "The Prince and Pauper," "A Connecticut Yankee in King Arthur's Court," "Pudd'nhead Wilson," "Roughing It" and, of course, — "Huckleberry Finn."

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Illustration is from original 1884 edition of "Huckleberry Finn," Mark Twain's most endearing work.